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REVIEW OF ART BOOKS

sant with the history of the arts, and with the part that they have played in the intellectual and emotional elevation of the human race. The author has shown us a simple and interesting way in which to reach our children and has pointed out the true way in which to lay the foundation for the making of an art-loving public. Lantern slides and illustrations can be readily procured to reproduce these talks in any one of our schools and we trust that the labor performed by the author may bear a bounteous harvest.

* * *

ART TALKS WITH RANGER; by Ralcy Husted Bell. [G. P. Putnam's Sons, New York and London. Publishers' price \$1.50.]

A GOOD and interesting series of interviews given by Mr. Ranger to Dr. Bell. Dr. Bell has performed a good work in placing before art lovers, artists and students a book which will be read by them with infinite interest. One sees Mr. Ranger in these talks from the day when he first began to have his own ideas and views of art up to the present. To the student they show in a striking fashion how much real work a truly good artist must do all his life, how temptations must be met and overcome; they serve to open the eyes of the art lover to the dignity with which Mr. Ranger looks upon art; and to the artist—well, they must take almost the form of a personal experience. These interviews have a distinct interest from the standpoint of art.

* * *

CATHEDRALS AND CLOISTERS OF NORTHERN FRANCE; *Alsace-Lorraine, Champagne, The Nivernais, Maine, Laval, Normandy—Brittany*; by Elise Whitlock Rose, with 225 illustrations from original photographs by Vida Hunt Francis, in two volumes. [The Knickerbocker Press. G. P. Putnam's Sons, New York, 1914.]

IN THESE days of ruin and destruction, one is anxious to know what will be left of all the works of ancient architecture in Northern France. The memory of the traveled American is filled with visions of French Gothic, for France is the native country of Gothic Architecture. From Vezelay or St. Denis to Beauvais, the history of French Gothic is one story with scarcely an irrelevant incident. All these structural problems were connected by one aesthetic problem which all the churches of Northern France attempted to solve. They were clearly conceived and were all closely connected with each other.

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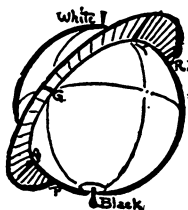
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Bourges, Chartres, Amiens, Beauvais, Reims. In all these are found the beginning of a new tendency in architecture, viz: a desire to express the faith and character of the Northern peoples that had hitherto been inarticulate in art.

One can hardly conceive of the pleasure in store for those who open for the first time one of these volumes so brimful with interesting material and information all presented in the simplest and most charming manner, and beautifully illustrated. As one turns the pages one learns something of interest, about the church of each village, town or city on the Western European firing line. And one can begin to faintly realize what it means to Frenchmen, to see the altars of their race falling into irreparable ruins.

These wonders of architecture have endured for over seven centuries. They are dear to every memory. They were in many instances the cradle of the Kings of France. High altars of their race in every community, they are dear to every man, woman and child. They form a sanctuary and a shrine dear to every living being. They are sacred in every thought and are loved as if they formed part of their flesh and blood. Within and outside of their walls, we can follow the ideals, aspirations and dreams of the people of this wonderful land. Every page, every line, every illustration carries us back to some visit of the past. We know of no more enjoyable way to pass an hour or an evening than in the companionship of these interesting volumes.

* * *

ETCHING, a practical treatise, by Earl H.

Reed. Illustrated by the author.

THIS is avowedly an effort to provide the student with a concise and reliable manual on the art of etching, but as we turn its pages and become interested in the text it seems to us that it must receive an equally hearty welcome from the lover of etchings whether he be a student or amateur. We frankly own that our sympathies and gratitude are entirely with a man like Earl H. Reed, who voluntarily places at the service of a host of lovers of his art, the thoroughly digested observations of twenty-five years of practical experience. Warm thanks are due to him for his successful effort in making plain for the first time to many a student, the intricacies of the workshop and the method of the individual worker in the production of this beautiful art. Any legitimate attempt to widen the knowledge of the etcher must of necessity find a warm welcome.

Mr. Reed's chapters on The First Experiment, Equipment, Methods, Corrections and Additions, Dry Point and Soft-Ground Etching and Print-